



Evolution of a Trademark: The arrow indicates the tapered edge of a preserver or casket, an item in frequent use in Victorian England, as it was the custom to keep the body at home a week before burial. Over the years, this lower line, once so prominent, gradually disappears. Dogs were also a frequent mourning symbol for an absent master in 19th-century Britain and appeared in many paintings. The death of Nipper's original owner (the artist's older brother), and the fact that the trademark once showed an Edison cylinder phonograph capable of recording at home, is further indication that the entire scene was set (at least in the artist's mind) on the coffin of Mark Henry Barraud.

His Master's Casket:

Notes on Some

Phonographic Undertakings

by

Robert Feinstein

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DEAR APM:

Question: Many collectors have told me that the Edison Automatic Reproducer was introduced by the National Phonograph Co. in 1896. Is this correct? C.L., Duluth, MN

Answer: Since Edison introduced his Spring Motor and Home Phonographs in 1896, it was long thought that the Automatic Reproducer was also brought out then. However, this item was first put on sale September 1, 1892, as an "extra" for \$10.00. Prior to this, (and through the late '90's) Edison used the Standard Speaker which contained *two* styli, one for recording and one for reproducing. The adjusting lever on the right hand side was originally intended to shift the Speaker in the carriage so that one could choose either stylus. The Automatic Reproducer had a much looser "weight" and so the adjusting screw was no longer essential. However, the side lever was retained for many years, and didn't disappear until just after the first C reproducers, when the head could no longer be moved within the carriage. The words "Nat'l Phono. Co." only appear after 1896.

—An excerpt from *APM's 1899 Edison Phonograph Catalog*—

We have, therefore, decided that on and after February 1, 1899, we will equip all our Phonographs with Automatic Reproducers instead of the Standard Speakers; and furthermore, to make our Phonographs as complete and perfect as possible, we shall add to each equipment, without extra charge, an Edison Recorder. We leave it optional with the customer, however, and will supply the Standard Speaker only, if so desired.



it always tracks the thread of the record, overcoming the expansion and contraction of the wax cylinder in different temperatures. Thus, when the "track" is once found, the reproducing ball remains properly adjusted, and the reproduction holds clear and firm throughout. On account of always being in the track, it sounds much louder than the *Standard Speaker*, which may get out of track, thus requiring adjustment by use of adjusting screw. Price, \$5.00.

The Edison Automatic Reproducer

As the name implies, is made for reproducing purposes only

and is of the greatest value to every user. For reproducing only, we recommend the Automatic Reproducer as being superior to the Standard Speaker. For the information of those not acquainted with either, a brief description follows. It has no recording sapphire, nor can one be attached to it. It does away with the use of the speaker adjusting screw, as it is so constructed that

POSTAGE AND REGISTRATION, 14 CENTS EXTRA.

His Master's Casket:
Notes on Some Phonographic Undertakings
by Robert Feinstein

Sometime around the year 1893, an English artist named Francis Barraud painted a picture of his fox terrier, Nipper, peering curiously into the horn of an Edison Phonograph. The canvas apparently remained unsold until 1899, when William Barry Owen, Emile Berliner's agent in Great Britain, saw it and commissioned Barraud to replace the dark cylinder machine with a brass-horned Berliner Gramophone. Thus was created the world's most famous trademark. But despite Nipper's fame, few people know that his first master was Barraud's brother, Mark Henry, who died at an early age, and that the base supporting both dog and phonograph in the original painting was Mark Barraud's coffin (this idea was rejected by Leonard Petts in his monograph, *The Story of Nipper*, because he could find no independent verification). If, in fact, the artist had saved a recording of his brother's words, then the slogan "His Master's Voice" has an even more poignant meaning. It may seem odd that Francis Barraud, who lived until 1924, never confirmed the funereal aspects of the painting, but since the work had acquired such a prominent commercial position, he may not have wished to shroud it in a morbid atmosphere. At the time of the original painting, attitudes toward death were different, (post-mortem photographs were already a tradition in many places), and a little research has turned up quite a few examples of people being buried to the accompaniment of words and music (sometimes their own!) from talking machines.

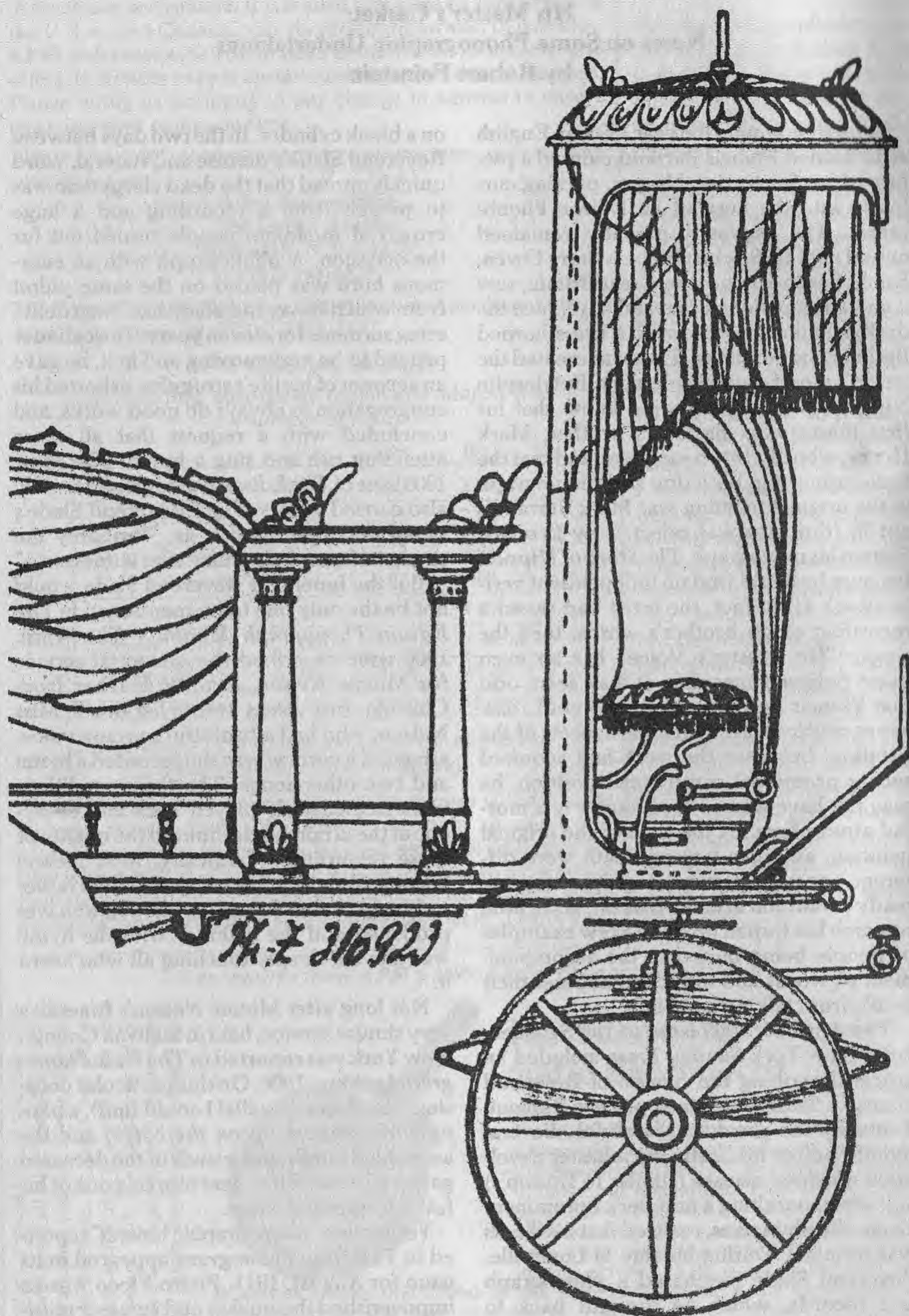
The April 23, 1905 issue of the Schenectady, New York *Sunday Press* included an article describing the funeral of Reverend Henry C. Slade which took place in Rideout, Kentucky the previous March 9th. Several months before his death, the minister developed a kidney disease (similar to Edison's) and after consulting a number of prominent Louisville physicians, realized that his illness was terminal. During his stay in Louisville, Reverend Slade purchased a phonograph and records, which he brought back to entertain the members of his rural congregation. His health continued to deteriorate and while bedridden, a few weeks before his death, he decided to record his own eulogy

on a blank cylinder. In the two days between Reverend Slade's demise and funeral, word quickly spread that the dead clergyman was to preach from a recording and a huge crowd of mountain people turned out for the occasion. A phonograph with an enormous horn was placed on the same pulpit from which Reverend Slade had been delivering sermons for eleven years. The cylinder proved to be very moving and in it, he gave an account of his life's struggles, exhorted his congregation to always do good works, and concluded with a request that all those attending rise and sing a hymn. The May, 1905 issue of *The Edison Phonograph Monthly* also carried a story about Reverend Slade's burial and described it as, "Probably the strangest funeral ceremony ever witnessed..."

But the funeral of Reverend Slade would not be the only one to be mentioned in *The Edison Phonograph Monthly*. The April, 1906 issue described the memorial service for Minnie Nelson, a music teacher from Chicago. Just weeks before her death, Miss Nelson, who had a beautiful soprano voice, attended a party where she recorded a hymn and two other songs. The three renditions were immediately played back and everyone at the affair much admired the quality of those recordings. Tragically, Miss Nelson became ill shortly thereafter and died rather suddenly. At her funeral, a phonograph was produced and the cylinder with the hymn was played, deeply touching all who heard it.

Not long after Minnie Nelson's funeral, a very similar service, held in Sullivan County, New York was reported in *The New Phonogram* for May, 1906. On this particular occasion (the closest parallel I could find), a phonograph was set up *on the coffin* and the assembled family and friends of the deceased gathered around it to hear him sing one of his favorite spiritual songs.

Yet another "phonographic funeral" reported in *The New Phonogram* appeared in its issue for August, 1911. Pietro Ficco was an impoverished shoemaker and amateur musician who lived in a Washington, D.C. boarding house. His sole material possessions were his phonograph and record collection. He died at his residence and to honor his final



Elisabeth Hauphoff's design for a Phonographic Hearse (Aug. 9, 1907), showing a concealed gramophone, large upright horn, and "lamp shade" cover. An earlier phonographic wagon, for entertainment purposes, was shown on the cover of APM, Vol. II, No. 8. (Patent No. 316,923 from *Phonographische Zeitschrift*, Vol. 8, No. 41, Oct. 1907, p. 1137)



Victrolas make the world rejoice;
 Their trade-mark is "His Master's Voice."
 This tale of "Vic" and Bess is true;
 The Victor dog does wait on you!

Everyman's dog: Nipper may have died in 1895, but here he comes to life from the trademark design for his new "owners", Bess and her brother. (Source: p. 2 of a 12-page booklet entitled *His Master's Dog*, copyright 1914 by J. Henry Smythe Jr. of Philadelphia for the Denver Music Co.). Nipper appeared in three earlier cover stories in APM — Vol. I, No. 9, Vol. II, No. 7, and Vol. III, No. 5.

request, his friends played recordings of Ficco singing "Ave Maria" and "The Angel's Serenade" during the funeral service. The phonograph and seventy-two records were later sent to the shoemaker's elderly mother in Italy. We can only hope that they arrived safely.

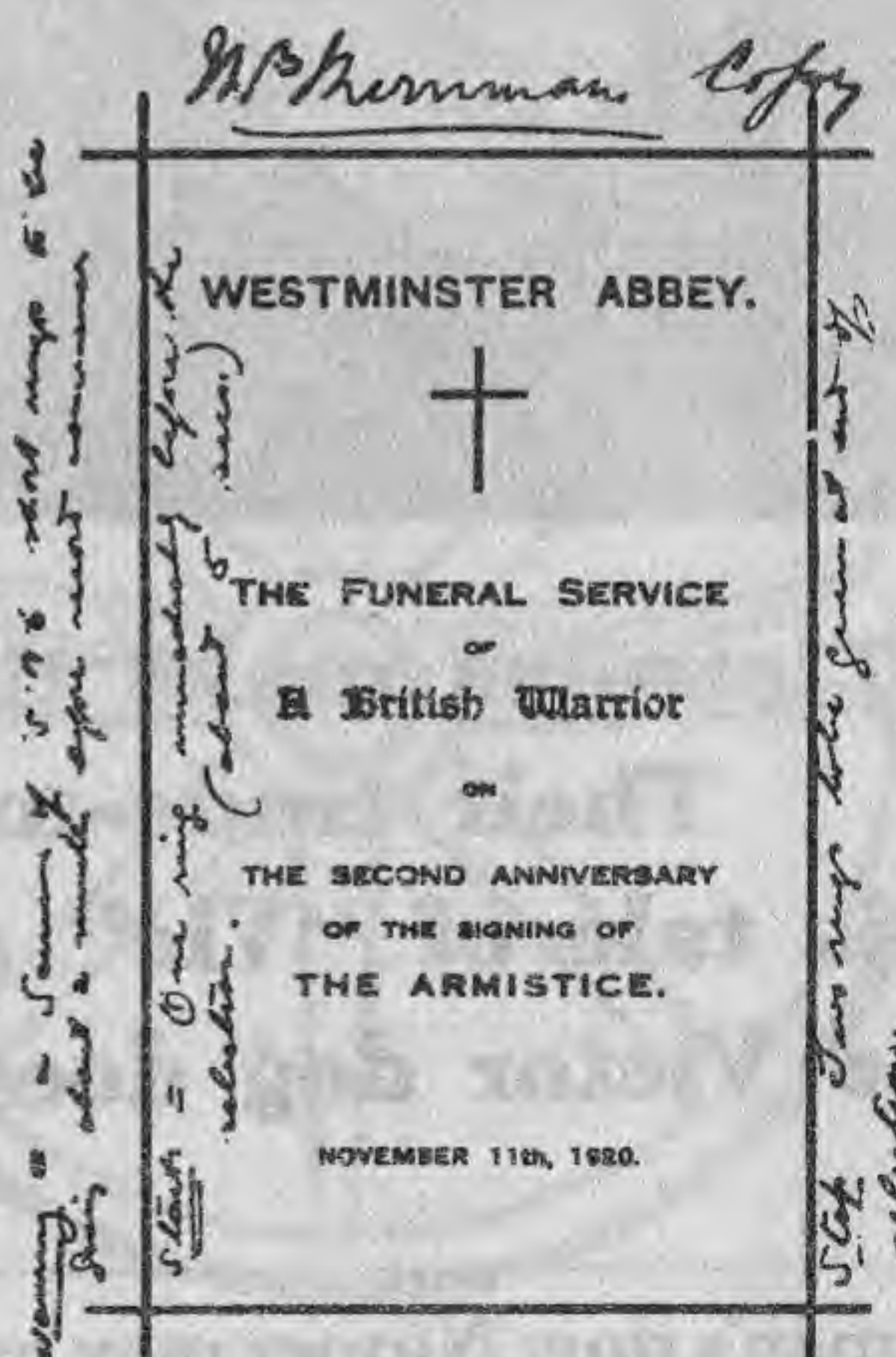
Phonographic funerals must have been especially common in Germany, for in 1907 Elisabeth Hauphoff, one of the very few women to invent a talking machine device, was granted German Patent No. 316923 for a "phonographic hearse" (see illustration). The hearse was of the ordinary kind with the exception that two large horns were affixed to it at upward angles. According to its design, described in both *Die Phonographische Zeitschrift* for October, 1907 and the April, 1908 *New Phonogram*, the phonograph and controls were inconspicuously placed beneath the driver's seat. Miss Hauphoff envisioned that the style of music would depend both on the final wishes of the departed and on the bereaved relatives. Considering the range of titles available throughout the world during that era, one can only wonder if anyone was ever buried to such appropriately named recordings as: "De Cakewalk in the Sky," "Bye and Bye You Will Forget Me," "So Long, So Long," "Heaven Is My Home," and "De Congregation Will Please Keep Their Seats!" Hopefully, nobody ever had the poor taste to include either the "Laughing Song" or "Pucker Up Your Lips, Miss Libby" in such a repertoire!

These examples of phonograph use may seem very bizarre to us in the 1980's, but during the early years of the talking machine, as we have seen, there was an entirely different social consciousness concerning death, perhaps because the grim reaper was simply a far more frequent visitor. And certainly, the reason several early record companies were successfully marketing spurious recordings entitled "President McKinley's Funeral Service," was because grief often merged with entertainment and death's reminders were considered suitable to be brought into the living room or parlor.

But even then, there was another point of view. After reporting that a phonograph was used at an interment in Leavenworth, Kansas, the November 7, 1902 *Brooklyn Daily Eagle* ran an editorial entitled, "Phonographs and Funerals." Calling the trend "A new terror..." some of the editorial's more biting words are worth noting at this point:

There are places for all things, and times for the same, we are told, and even the phonograph has its friends. Indeed, some people are so proud of this musical instrument that they fasten hooters or megaphones on it, aim it into the street, open all the windows, start the crank, and unselfishly bestow the result on the public. It never occurs to these good people that maybe some of the public like the Fifth Symphony or silence better than "Me Mother is a Loidy, But You 'Ave to Know Her Fust," especially when the latter declaration has been urged into the machine by a two dollar-a-week singer in a Bowery music hall, who hits the key once in every second bar... some kinds of people vaunt this as a mechanical and scientific age. They say that the day is coming when we can take our dinners in tablets; that we can already stimulate with pills; that all our work will be done with creatures of steel muscles and gas breath. This may be true so far as merely mechanical functions of society are concerned, but there is a large vote to be recorded against converting art to mechanism, especially when it relates to funerals.

We do not know if Francis Barraud was fond of reading newspaper editorials, but in any case, it is a good thing that he could never have set eyes on this particular issue of the *Brooklyn Daily Eagle* at the time he was working on the painting. If he had been impressed with its well-put arguments, it is possible that Nipper might have died in obscurity and the world would have never known the picturesque charm of "His Master's Voice!"



RECORD REVIEW

Original Sounds of the 1890's, Westwood #501
First Disc Recordings, Mark 56, #828

Tim Brooks

Those of us who are interested in the earliest years of recorded sound have waited a very long time for *any* LP reissue of Berliner discs of the 1890's. Now simultaneously, there are two such LP's out. If you are interested in authentic recordings of the pre-1900 era, or in the popular music of that time, or simply in anything connected with Berliner, you should certainly consider obtaining these two discs.

Emile Berliner put the first disc records on sale in the U.S. in 1894, and there is a selection from that year on each of these LP's -- in each case, a cornet duet recorded on Nov. 3, 1894 (different titles but probably the same artists). Otherwise, the two LP's differ substantially in approach. *First Disc Recordings* tends toward unusual or historic discs, such as a comic song by the famous vaudevillian Press Eldridge, Jesse Bartlett Davis singing "Oh, Promise Me" from *Robin Hood* (one of the first "original cast" recordings ever), "Miserere" by Ferruccio Giannini (an 1899 operatic disc) and the topical number "The Sly Cigarette" from *The Runaway Girl* (1899). Famous songs, such as "Sidewalks of New York," Whistling Rufus" and "A Hot Time in the Old Town" are also included.

Westwood's *Original Sounds* is probably more representative of Berliner's typical repertoire of the period, however, and contains some now-obscure polkas and marches and popular standbys such as "Dixie," "My Old Kentucky Home," and Golden's "Bye Bye Ma Honey." (These were already old when Berliner recorded them, but they were no doubt best sellers). There are some curios too, such as George Graham's monologue on drinking, another Giannini selection (this one from 1896, making it one of the very first operatic recordings) and "The Columbian Anthem," a patriotic air composed by Emile Berliner himself!

Notes on the back of the Mark 56 LP are by Jim Walsh, with individual annotations of the selections by Albert Brouse. These latter notes are horribly garbled, with misspellings, misplaced lines, and one selection that *is* on the LP is *not* mentioned at all either on the record label or in the main sleeve notes. In case you're wondering, the selection on Side 2, Band 10, is "Comin' Thro the Rye" by Helen Jenynge,

#360W, dated Oct. 3, 1898. The Westwood LP notes are by Edward C. Couture, who credits a number of (mostly) West Coast collectors, the Stanford University Archives, and Oliver Berliner for supplying discs. (Producer Steve Jabloner says that he had about 150 Berliners to choose from, of which 22 appear here.) Both LP's, to their credit, give full discographical information.

Technically, the Westwood LP is better engineered. Berliner speeds vary widely, and the selections on the Westwood LP seem to have been more carefully pitched than those on the Mark 56 (the Westwood notes say that speeds of from 57 to 70 rpm were used). A graphic illustration of this is the one recording that appears on both LP's, "A Hot Time in the Old Town" by Sousa's Band. On the Westwood LP, it plays through in 2:43, while on the Mark 56, the same recording takes only 2:07 (and is also faded in, apparently to avoid a noisy start). The latter's tempo is so fast the players would have collapsed from exhaustion at the end! A number of other cuts on the Mark 56 LP seem fast as well -- although no one knows for sure at what speed individual Berliners *should* be played, except that it is almost never 78 rpm (Berliner instruction labels, ca. 1896, specified 70 rpm).

The sound quality is not exactly high-fidelity on any Berliner disc, but most of these are distinct enough, with the instrumentals less taxing than the vocals.

There is really no reason to choose between these two important LP's, however. If you are at all interested in this earliest of recording eras, I recommend that you get them both, while they are still available. *Original Sounds of the 1890's* is obtainable for \$6.98 postpaid from Westwood Records (an offshoot of Pelican), 2131 Greenfield Avenue, Los Angeles, Calif. 90025. *First Disc Recordings* is sold by George Garabedian, Mark 56 Records, P. O. Box 1, Anaheim, Calif. 92805, at the same price.

NOTE: Mr. Garabedian, having secured reissue rights to the Edison disc masters, has a number of Edison reissue LP's out on Mark 56, as well as two very interesting LP's of 1890's cylinders. These are: *The First Commercially Successful Recordings*, LP #827, a two-LP set comprised of brown wax cylinders from the mid-1890's owned by Al Brouse, and *World's Rarest Recordings*, LP #826, a collection of Bettini operatic cylinders owned by Ray Phillips (reviewed by Robert Feinstein). Write to Mark 56 for their colorful free catalog of these and many other items. □

BOOK REVIEW

Caruso: From the golden age of opera recordings

Joe Klee

More about Caruso!!! Anyone who has ever experienced playing musical chairs around a cluttered table on which were scattered opened at various pages copies of Aida Favia-Artsay's *Caruso on Records*, John Secrist's discography appendix to Francis Robinson's *Enrico Caruso, His Life in Pictures* and *Antique Phonograph Monthly*, Vol. V, #4, which includes Martin Sokol's article on the pre-Victor Caruso recordings, has experienced the frustrations of the Caruso collector. Sorely needed, for some time, has been a complete and accurate listing in one volume of all Caruso's recordings listed chronologically session by session and including out-takes, unissued recordings and the like. Favia-Artsay's book, for its time, fulfilled much of this need. It was certainly accurate insofar as it went but it did not deal at all with alternate masters and unissued recordings except for those few which had surfaced by that time and come to her attention. Aida Favia-Artsay's main contribution to the Caruso discography was the establishing of correct playing speeds for the various "seventy-eights" which could go anywhere from the sixties to the eighties. Secrist listed those recordings which he knew about, listing all masters, all takes and unissued items alphabetically. There is much to be said for this system of discography but it does not fulfill the same function that a chronological discography would fulfill. The one does not replace the other. They should work together, side by side. Secrist also has made a few errors that need to be corrected. Of course, neither Secrist or Favia-Artsay had access to Sokol's research on the pre-Victor material, so in most cases the dates for the European sessions are incorrect or at the very least suspect.

I felt strongly enough about the need for a chronological discography that would combine the information researched from all the above mentioned sources that I had considered undertaking the task myself and had already begun to discuss the matter with other collectors. One of them, Fred Williams of Philadelphia, told me of a book that I hadn't yet seen. It is called *The Recordings of Enrico Caruso*. The author is John Richard Bolig and it is published by the Eldridge

Reeves Johnson Memorial of the Delaware State Museum, division of Historical and Cultural Affairs, Dover, Delaware, 1990 and it is available by mail from them for \$6.00 postpaid. That's a very reasonable price for a well printed hard cover book which has more complete discographical information on Caruso's recordings than any single volume that I've ever come across. Published in 1973 to celebrate the centennial anniversary of the tenor's birth, Bolig's book also does not benefit from Sokol's research published in 1977 by APM, so the dates for the pre-Victor sessions need to be corrected in the light of later research. Sokol and Bolig agree on the date of April 11, 1902 for the first G & T session. Bolig, however, gives November 12, 1902 as the date for the second G & T session which Sokol has subsequently shown to be a later date, December 1, 1902. Bolig uses circa 1901 as the date for the A.I.C.C./Pathe session and circa March 15, 1902 for the Zonophone session. These need to be changed in the light of Sokol's research to April 19, 1903 for the Zonophone, and late October 1903 for the A.I.C.C. session. Interestingly enough neither Secrist nor Bolig make mention of the "Vesti la giubba" that has been rumored to have been on the missing A.I.C.C. master 84005.

On pages 21 and 22 Bolig lists the Tuesday, March 13, 1906 session as including the duet from "La Forza del Destino" with Antonio Scotti as well as "Celeste Aida," "Triste ritorno," "O Paradiso," "Un di all'azzurro spazio" and "Ideale". I believe this to be incorrect, not only because of previous discographical work that places all but the first two selections on a later session of December 30, 1906 but also because of the wide gap in master numbers between the Aida C-3180-1 and the "Triste ritorno" C 4159.

On page 25 Bolig lists an LP issue for item 79 master C 5053-2, the quartet from *Rigoletto* for the February 3, 1908 session which included Sembrich, Jacoby and Scotti. This was not issued at the time and re-recorded February 7th with Severina in place of Jacoby. This is very interesting because the so-called Complete Caruso series currently available on RCA does not

include this version of the Rigoletto quartet. It would be interesting to hear from anyone who owns the LP RCA ARM4 0302 as to whether the version of the Rigoletto quartet included is indeed the version from the February 3rd session with Jacoby and how it differs from the issued version from the February 7th session with Severina. I had at one time thought I had tracked down the quartet from the February 3rd session on a series of recordings available through the Metropolitan Opera Guild. However, a subsequent telephone conversation with the late Dario Soria leads me to believe that this was indeed the issued version and Jacoby's name had been inadvertently substituted for Severina's. But lacking a pair of synchronized turntables necessary for a real A-B comparison, I would not say for sure.

It is also interesting that items #74, 86 and 87 on pages 24 and 26 (takes one, two and three of an aria from *The Pearl Fishers*) list the title of both the opera and aria in Italian. As none of these masters were issued we can only speculate as to whether Caruso sang them in Italian or French.

The famous lost HMV "La donna e mobile" which Sokol reported in his article in *Antique Phonograph Monthly* (Vol. V, No. 4) is, of course, missing from this 1973 book.

On page 36 Bolig lists the unissued Luisa Miller excerpt, master # C8725 as being recorded March 17, 1910. Secrist attributes this lost Caruso recording to the previous session of March 12th, but once again the gap in master numbers seems to tell the story. The March 12th session ends with "Cielo e mar!" master C 8718 and the Luisa Miller excerpt is C 8725 which would suggest Bolig's later date. The only question should remain, what else was recorded that day that didn't get into the log book.

On pages 40 and 41 Bolig lists the session of duets with Pasquale Amato as being recorded in New York on November 21, 1911 and the following session which begins with "Una furtiva lagrima" as November 26, 1911 in Camden. Secrist attributed all 8 items to one session dated November 26, 1911. The master number sequence seems to support Bolig with the exception of 'Io non ho che una povera stanzetta' from Leoncavallo's *La Boheme* which is listed totally out of sequence as master C 11276 which would have put it even further back into a session of November 19, 1911. Perhaps an attempt was made at the aria on the November 19th session at which time Caruso also recorded "Testa adorata" from Leoncavallo's *La Boheme*,

but then why didn't the second aria appear in the log book for the November 19th session? This would have made the November 26th version of that aria C 11276-2, which would explain what such a low master number was doing on the same session with 11306-1 and 11306-2. QUESTION... when did Victor switch to consecutive master numbers regardless of whether the record had a B or C prefix rather than separate numbering systems for the B 10" and C 12" masters? The change happened somewhere between February of 1906 and March of 1908.

On page 47 and 48 Bolig lists items #213 to 221 inclusive as one marathon session date December 30, 1912. Secrist lists the first five items for that date but puts the remaining titles down for January 17, 1913. Here I agree with Secrist and this opinion is supported by the master number gap between the Don Carlos duet with Scotti C 12752 and the "Ai nostri monti" with Mme. Schumann-Heink C 12804-1 and -2. If it were done in one session that would have been one heck of a session with Caruso, Farrar, Scotti and Schumann-Heink present in the studio at the same time. And I had to miss it. I wasn't even born yet. Also item #215 is listed in Bolig's book as C 12752-2 rather than C 12752-1. This must be a typo however since Bolig also correctly lists #216 as C 12752-2.

On page 54, item #258, "Hantise d'amour" C 14357-2, according to Bolig, is part of the March 9, 1914 session. Secrist lists -2 as being from a March 19, 1914 session which produced no other Caruso recordings. This also seems to me like a typo on Secrist's part especially since -2 has a C prefix and is followed by a B prefix with a -1. As the final issue was a B or 10" recording, I find it a bit illogical that Victor would have tried another C or 12" master on March 19th in between the two B's (-1 recorded March 9 and the final issued -2 recorded the following December).

Bolig also lists LP issues on RCA ARM4 0302 of three more items supposed to be unissued ... #288 "Parle-moi de ma mere" with Alda, #362 a -1 master of "L'alba separa dalla luce l'ombra", and #364 which is a -1 of the aria from *Neron*, "Ah, mon sort."

Also, Bolig corrects one very important error made by Secrist who lists all masters of the aria from *Eugene Onegin* as being sung in French. Bolig points out that C 18657-1 is sung in French and C 18657-2 is sung in Italian. Unfortunately ... so far... only the French version has been issued. —

Regardless of whose dates are right and whose dates are wrong and anything else to do with this and other Caruso discographies, *The Recordings of Enrico Caruso* by John R. Bolig is a milestone Caruso discography. It is the only known chronological discography of Caruso to include all known masters, all known takes, issued and unissued. It also lists whether the session took place in New York or Camden and includes the correct playing speed as researched by Aida Favia-Artsay. With all double sided reissues the reverse side is listed by item # and comments regarding transfers, dubbed modern orchestral accompaniments etc. are included. Even if you have the other Caruso discographies mentioned at the beginning of my story this is one you need as well. If you don't have a Caruso discography already I would recommend this one as a starting point. It includes most of the information that you'll find in the earlier books and if you have *APM*, Vol. V #4 it will take only a few minutes to update the book to reflect the latest research on the subject.

Maybe someday there'll be enough new information on Caruso recordings to make it worth my time and effort to finish my projected discography but, at least for now, I don't feel there's enough to add to what John R. Bolig has done to make the project worthwhile. I resign, at least temporarily. □

NEW CATALOG OF SOUNDS

We recently received a handsome new catalog of vintage tapes produced by the famous Merritt Sound Recording Studios of Buffalo, New York. Running some 40 pages, the offerings are almost too good to be true, ranging from programs at the Edison National Historic Site, selections from Billy Murray, Ada Jones, Edna White, and Ellen Beach Yaw, a History of the Victor Talking Machine Co., Milford Fargo's tribute to Ada Jones, Ray Wile's History of the Volta Labs, and yes, even a talk by *APM*'s own Allen Koenigsberg, entitled *The Archaeology of the Phonograph*. There are many other tapes and records available from this unique source.

The catalog is free to readers of *APM* if they will simply supply a long self-addressed stamped envelope. The quality of the tapes is high and the prices are reasonable. Please write to Merritt Sound Recording, 223 Grimsby Road, Buffalo, N.Y. 14223.

NOW YOU KNOW!

Although *we* were never asked the following question, someone in November, 1911 posed it to the editors of *The New Phonogram*: "My curiosity has been aroused by a hole in the bottom of the [green] boxes containing late Amberol Records. What is it for?"

Ans.: "The hole is punched in the bottom of the carton to let out the air so that the cover will go on easily." □

MOLD IN A TIME CAPSULE

An early Edison publication, entitled *The New Phonogram*, told of an experiment with wax cylinders that will interest readers of Mark Kaplan's article on mildew. Others may be amused by the look ahead to the phonograph of the future! The following is a quote from the August, 1905 issue:

"I made a record of the voice of the pastor of the First Christian Church here to go into the corner-stone they laid here last week," writes J. C. Pasquith, of Mexico, Mo. "It was reproduced at the services, put into a lead box and sealed and the box placed in the corner-stone. I wrapped the record in oil paper first, then in cotton and put it in a regular Edison blank box. Just two years ago I did the same thing at the corner-stone laying of the M. E. Church and wrapped the record first in cotton, then oil paper and then into the box. They are both in sealed lead boxes, but should they get damp which one will be in better shape to reproduce when they shall be dug out years in the future; the one with oil paper near the record or the one with cotton? The question was asked: — 'What if there are no phonographs when this record is brought out of its resting place?'"

[Neither of the records would be in good condition should they get damp, for moisture would cause them to mold, no matter which way they were protected. There will undoubtedly be Phonographs when the boxes are opened at some time in the future, but they may be so improved and changed in character that a record made now could not be played upon them.—ED.]

Well, the Editors of *The New Phonogram* certainly underestimated the ingenuity and resourcefulness of the modern collector. It is safe to say that cylinders will be played for a long, long time, at least the ones that escaped the "mold." □

NOTICE

Don't forget the next *Tri-State Music Collectibles Show* to be held at the Holiday Inn in Livingston, N.J. in March, 1981. There were over 75 dealers at the last one! For more info, write Tri-State Exhibitions, 769 Northfield Ave., Suite 144, W. Orange, N.J. 07052. Or call days (212) 374-1499, or eve's & weekends (201) 994-0294.

RESEARCH IN PROGRESS

Need info on unusual RCA Victor Special phonograph in rounded aluminum case, windup motor but crystal pick-up! Requires battery pack. Please write Elwood Armstrong, 5881 NW 14th Ct., Sunrise, Fla. 33313.

We are compiling information and records for our Whistling Museum, especially on cylinders and 78's, and would appreciate any assistance. Franklin County Arts Council, Inc., Allen de Hart, Director, 501 N. Main St., Louisburg, NC 27549.

PHONOGRAPHS FOR SALE

Edison Suitcase Home, with 1893 patent plate and very low serial number, nice condition, w/ C reproducer, \$350 plus UPS shipping. (212) 941-6835.

Victor-Victrola IX. Nice original condition, plays beautifully, \$295. Peter Becronis, 1558 Wembley Rd., San Marino, CA 91108. (VI-10)

New 1981 Country Music History Calendar, only \$2.75 ea. Country Music Foundation Press, 4 Music Square East, Nashville, TN 37203.

Coin-operated Type BS Columbia, orig. signboard, very nice cond. (201) 836-6293.

PHONOGRAPHS FOR SALE

Early phonographs, music boxes, 78's, spares, typewriters optical toys. Bought, sold, exchanged. Whole collections bought. Open Mon. - Fri. 2:30 - 7 pm., Sat. 11 - 5:30. *The Talking Machine*, 30 Watford Way, Hendon, Central London NW4 England. Tel code 01-202-3473. Eve's 906-2401. (VI-9)

Learn more about antique phonographs and radios: join the Vintage Radio and Phonograph Society. Enjoy our monthly publication, the *Reproducer*, free ads to members, swap meets, annual auctions, monthly meetings, and much more. For free issue and further info, write: Secretary, V.R.P.S., P.O. Box 5345, Irving, Tex. 75062.

Quality castings Now available! Those hard-to-find, front-mount phonograph, tone and support arms and turntables are finally available in quality reproductions. These parts (exhibited at Tri-State Show) are expertly polished and come complete with all necessary hardware. We also carry horns. Columbia, Victor, Standard, Englewood, Berliner, Harvard, Busy Bee, Zon-o-phone, Harmony, Duplex, Globe. Send 28¢ long SASE for your free lists. **Norm & Jayne Smith**, 9096 Harvard Blvd., Poland, Ohio 44514. Or (216) 758-1367. (VI-9)

Accepting bids on entire collection of 40 choice phonographs, including Victor VI, Berliner, Opera, Concerts, large serpentine Columbia disc model, front-mount Zonophone Concert, rare mahogany Zonophone Eclipse, Pathe, many nice Victors, large Nippers, extra horns, etc. Prefer to sell as one entire lot. Dave Martens, 7 Constitution Blvd., New Castle, Del. 19720. Or (302) 328-5165.

PHONOGRAPHS FOR SALE

HOW MUCH IS THAT DOGGIE IN THE WINDOW?



Nipper is back and *Olde Tyme Music* has got him! If you'll send an SASE to the kennel, we'll send you a list of what we have. The tried and true terrier comes in ceramic from 2 1/2" to 12" and in reinforced polyethylene from 10 1/2" to 36"... a gasser for your shop or den. Made from the original molds and exclusive at the *Olde Tyme Music Scene*, 915 Main Street, Boonton, N.J. 07005. Open Wed. thru Sun. 10-5. Phone (201) 335-5040.

(VI-6)

Wood Horns, oak or mahogany Opera and Music Master; round cylinder cabinets, complete cases and lids for Opera, Standard, Fireside, Home, Gem, Triumph, etc. Exact Reproductions. 40-page catalog #3, \$1.00. Bill Moore, 10820 6th Street, Gilroy, CA 95020. Phone (408) 847-2845, 5-8 pm PST. (VII-3)

Type R Victor, lovely cond., with early threaded spindle, lacks horn, reproducer. (212) 941-6835.

The JUKEBOX COLLECTOR Newsletter, \$15 year. Sample \$1. Rick Botts, 2545 AP SE 60th Ct., Des Moines, Iowa 50317. (VI-10)

Portable Magnavox Transcription phonograph, w/ 25 16" records. Also 1890's vintage studio recording horn, 56" long. Also Mega Horn, green papier mache. Cort Ancman, 2270 Ocean Ave., Brooklyn, NY 11229.

PHONOGRAPHS FOR SALE

Original Edison, Victor, Columbia parts for sale. Send \$1. to get on mailing list. Just obtained new supply of many original parts, has to be seen to be believed. L. Michael Corbin, 337 Union St., Milton, DE 19968. Or (302) 684-3236. (VI-7)

Excellent reproduction horn cranes for Edisons, Columbia, and other morning glory horns, \$25. pp. Steven Hobbs, 1116 W. Morgan, Kokomo, IN 46901. (VI-9)

Large variety of phonographs for sale including: Edison cylinder and disc models, Victor 9-55, 10-50, RCA RAE 59 and rare D22-1, Sparks Withington Ensemble, large Brunswick Panatrope and many others. Scott radios also. SASE for list. Joe Weber 604 Centre St., Ashland, PA 17921. (VI-7)

Thomas A. Edison and other Phonos for sale, SASE. Parts wanted for any phono. Write for list. Sedler's Antique Village, Ralph C. Woodside, 51 W. Main St., Georgetown, Mass. 01834. Or call (617) 375-5947 eves. (VI-10)

PHONOGRAPHS WANTED

Want Capehart phono, Victrolas and Electrolas: 9-25, 10-50, 10-51, 9-55, 10-35, 10-69, 9-54, 9-56, RAE-79, also D22, U109, and other large radio-phonograph combinations; changer and radio for 9-55; cases for Columbia C and Columbia business phonos. Joe Weber, 604 Centre St., Ashland, PA 17921. Or 717-875-4787 after 11 pm. (VI-8)

Columbia Type S Graphophone, electric type, mechanism only, have cabinet. Allen Koenigsberg, 650 Ocean Ave., Brooklyn, NY 11226.

PHONOGRAPHS WANTED

Coin-op phonograph wanted to round out collection. Can be Edison, Columbia, Hexaphone, etc. Please state price and condition. Russ Brunning, 4541 W. Altadena Ave., Glendale, AZ 85304. Or (602) 938-6415

Want Talk-o-phone machines, parts, related items, any condition. Top prices paid for what I need. Steven Hobbs, 1116 W. Morgan, Kokomo, IN 46901. (VI-10)

Coin-ops: paying market value for cylinder or disc types. Edison, Columbia, Mills, Caille, Rosenfield, Gabel, Holcomb and Hoke, Multiphone, Regina, Capehart, or what have you? What is your price? Will pick up anywhere. Russ Ofria, 8432 Darby Ave., Northridge, CA 91324. (VI-10)

Want Orthophonic Victrola, Number 1-90, tabletop model, or any similar Orthophonic tabletop models by Columbia, Brunswick, or Cheney. Daniel Kerrigan, 4384 Mt. Paran Pkwy. NW., Atlanta, GA 30327. (VI-7)

Want fancy Sousa model Talk-o-phone, any condition. Top price paid or excellent trade available. Steven Hobbs, 1116 W. Morgan, Kokomo, IN 46901. (VI-8)

Want: VICTOR ELECTROLA 9-18, complete or incomplete, or any of the following components to fill my gutted cabinet. Radiola 64, RCA Speaker/Amplifier #104, Power Unit #AP-777-C (SPU-35). Bob Perry, 123 Corbett, San Francisco, CA 94114. Or (415) 864-7440. (VI-9)

Want Victor V with oak horn. Edison Maroon Gem. Have Edison 2/4 minute Triumph for trade. Roger Hanazawa, 17462 Lucero Lane, Huntington Beach, CA 92647. (VI-7)

PHONOGRAPHS WANTED

Want: Victor outside horn phonographs, all models, Victor Exhibition reproducers, all models Edison Amberolas. J. Abrahamson, 2625 Flemington Rd. NE., Atlanta, GA 30345

Victor Type B (front-mount) in good to excellent condition. Also 7" discs playable on Type B. Brewster Ames, Jr., 9 Overlook Dr., Bedford, MA 01730.

Edison Triumph, for my collection, will pay premium price for mint original. Bud Overshiner, Box 636, Kenwood, CA 95452. (VI-10)

Want an incomplete Victor III to restore, will even take just a case. Dave Dazer, 1300 E. Grand River Ave., #14, E. Lansing, MI 48823.

HELP: I NEED PARTS!

Need 6 10-inch and 4 12-inch maroon Victor albums with brass pull ring. Ray Phillips, 10107 Camarillo St., No. Hollywood, CA 91602. (VI-7)

Columbia Model BI (disc). Need turntable, crank, connecting sleeve for horn (rear-mount). Richard L. Kelley, Box 241, Rt. 1, Clinton, IN 47842.

Need: Horn for Victor V. Also pick-up arm and mounting for 1930 Victor. Art Faner, 555 Winter NE, Salem, OR 97301. (VI-7)

Want: case for 15-1/2" long bedplate Reginaphone. AH bracket-tone arm. Buy or trade. Lynn Bilton, Box 25007, Chicago, IL 60625. Or (312) 677-7455. (VI-7)

Need grill for Amberola VIII and V (the repeating style), either original or repro. *Olde Tyme Music Scene*, 915 Main St., Boonton, NJ 07005. (VI-7)

HELP: I NEED PARTS!

Need Columbia-Kolster tone arm and reproducer, Electrola parts, pre-1900 Edison and Columbia parts, cases and batteries. Victor R and Zonophone arms. Joe Weber, 604 Centre St., Ashland, PA 17921. Tel (717) 875-4787.

(VII-1)

Need crank and reproducer for United Talking Machine Co. Symphony disc model (1-1/2" spindle). Correspondence is welcomed. Richard L. Kelley, Box 241, Rt. 1, Clinton, IN 47842. (VI-8)

Need someone to do restoration on working parts of old Capehart Orchestrope jukebox which plays 78's. Fred Nagy, P. O. Box 219, Williamstown, MA 01267.

RECORDS FOR SALE

List #2 of cylinders, discs, and parts. Send large SASE, 2 stamps. Amberola 75, \$450. Original Nipper, \$150. R.P. Marzec, 92 Swimming River Rd., Lincroft, NJ 07738. (tel (201) 842-7349. (VI-8)

RECORD AUCTION, Cylinder, disc, printed matter, Josh, Dalhart, Jazz. large SASE. Jay R. Roth, 17 Helene Ave. Merrick, NY 11566. (VI-7)

Dance Music from the Roaring Twenties: 125 fox trots, 19 waltzes, 30 vocals on 16 labels: all originals, \$75. 6 albums with Brunswick decal like new: \$30. 2 Cheney Albums, \$12. Art Faner, 555 Winter NE, Salem, OR 97301 (VI-7)

Cylinder Record Auction — by mail. SASE for list and details. Antiphon, 1301 Plass, Topeka, KS 66604. (VI-7)

AUCTION: Brown Wax Cylinders — Edison, Columbia and Consolidated. Send SASE. Steve Ramm, 5 Morningside Dr., Trenton, NJ 08618

RECORDS FOR SALE

30,000 78's, 1900-1950. All kinds, but mostly popular, some classical, also Edison DD. For lists, send SASE to Robert H. Fischer, P. O. Box 21602, Ft. Lauderdale, Fla. 33335. (VI-8)

If you are not receiving one of the largest 78 Auction Lists — send us your name & address. **Memory Lane, 78's**, 15394 Warwick Blvd., Newport News, VA 23602.

(VI-7)

Original Sounds of the 1890's. New LP features 22 Berliner discs, originally recorded 1894-1899, including Sousa's Band, U.S. Marine Band, Dan W. Quinn, George J. Gaskin, Billy Golden, Arthur Pryor, many others. \$6.98 per copy postpaid in the U.S. **Westwood Records**, 2131 Greenfield Ave., Los Angeles, CA 90025.

(VI-7)

RECORDS WANTED

Cal Stewart items, incl. "Punkin Centre Stories," photos, information. Randy McNutt, 2746 Hilda Ave., Hamilton, OH 45015. (VI-7)

Wanted: 78 rpm albums. Roy Rogers, Gene Autry, Sons of Pioneers, Walt Disney Children's Sets. Stan Lozowski, 12 Drazen Dr. So., N. Haven, CT 06473.

Cylinder No. 29012 by Middleton *Just as I Am*, needed to complete my Royal Purple collection. Who can help? In exchange can offer dance band Diamond Discs, operatic cylinders, cold hard cash, or ?? Earl Mathewson, 3000 Victoria Park Ave., Apt. 617, Willowdale, Ont., Canada M2J 4Y2. (VI-7)

Wanted: Edison Records, 14" Pathes, Floriated horns, grill for Victor 10-50. Tom Grattelo, 2818 Central, Alameda, CA 94501. (VII-1)

RECORDS WANTED

Want 78 rpm singles, albums, soundtracks of Debbie Reynolds. Ralph Reithner, 2952 Magliocco Dr., #14, San Jose, CA 95128 (VI-9)

Want to buy military and concert band records (Sousa, Pryor, Prince, etc.), brass, woodwind, percussion solos, duets, trios, etc. All labels, all speeds. Send your lists. State condition and price. Frederick P. Williams, 8313 Shawnee St., Philadelphia, PA 19118.

(VI-10)

Want Vaughn de Leath cylinders and celebrity Amberol 4-min. cylinders, T. Roosevelt, Edison, etc. Collector Barry Hersker, 3780 Loquat Ave., Miami, FL 33133. (VI-7)

Any operatic recordings, especially those by Galli-Curci, Maria Barrientas, Luisa Tetrazzini, Marcella Sembrich, Maria Galvani, and other coloratura sopranos. Also complete operas on 78's. Kelley Alig, 602 N. 6th, Fairview, OK 73737. (VI-10)

Vocal "Concert" cylinders and cylinders of the Australian soprano Marie Narelle. Ali Williams, P. O. Box 10, Cabramatta, N.S.W. 2166, Australia.

Blank cylinders, cylinders with jazz, dance music, ragtime, cakewalk, any Swedish title is of great interest. Also want banjo, violin and accordion solos. Have many cylinders to trade. Also want pantographic copying machine. State condition and price. Anders Schilling, Bjornsonsgatan 95, 16156 Bromma, Sweden. (VII-5)

Wanted: Victor Program Transcriptions, early 1930's, 33-1/3 rpm, gold label, used chrome - orange needles. A. V. Donnelly, P. O. Box 249, Tempe, AZ 85281.

★ Antique Phonograph Publications ★

Ron Dethlefsen's *Edison Blue Amberol Recordings, 1912-1914* is selling out rapidly, as only 500 were printed, numbered and signed. Due to production costs, the price of this book will rise to \$22.95 for all as of March 30. You may beat the price hike by ordering your numbered copy from APM before that date. Ron is now working on *Volume Two*, covering 1915-1929. Purchasers of *Volume One* will have first option on the new book.

Readers will be glad to know that we are carrying the recent book by Christopher Proudfoot, entitled *Collecting Phonographs and Gramophones*. This beautiful edition, with nearly 100 color photos of collectible machines, has several well-written chapters on how to build a collection, what to look for, how to repair springs and cabinets, etc. A price guide to all the illustrated machines appears at the back of the book. While they last, only \$14.95 ppd. from APM.

We have had to return a number of orders for *Edison Diamond Discs, 1912-1929* by Ray Wile, as we were out of stock. Fortunately we were able to obtain 100 additional copies of this landmark work. The price is \$15.95, including postage, direct from APM. ☒



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Parts made to order in our machine shop. Send your part for estimate. New reproduction reproducers, Model C & H, guaranteed. Spare parts list available for stamp, all kinds of parts in stock for most models, including Records, Horns and Cranes. Satisfaction Guar.

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Phone: 201-748-8046 (Daily 10 am to 5 pm; Sat. by App't)

(6-8)

EDISON PHONOGRAPH MONTHLY

Some Highlights of Volume VII, 1909 (312 pages)

Jan.	<i>Lessons for Dealers</i>
Feb.	<i>Cylinders to have printed labels</i>
Mar.	<i>Improvement in governor collars</i>
April	<i>300 records to be withdrawn</i>
May	<i>Triumph A and B differences</i>
June	<i>Fireside phonograph announced</i>
July	<i>J. P. Sousa signs Edison contract</i>
Aug.	<i>Cygnets horns announced</i>
Sept.	<i>2- and 4-minute Gem unveiled</i>
Oct.	<i>President Diaz of Mexico makes record</i>
Nov.	<i>Amberola I announced to the Trade</i>
Dec.	<i>Some notes on Stella Mayhew</i>

All books are serially numbered as this is a limited printing. Additional volumes are in production and all are bound in deluxe red and gold hard covers. These are true facsimiles of the original Edison Dealers' Trade Magazine. Each volume has at least 180 pages, Vol's VI and VII have 312 pages, all with much fascinating pictures and information. The first five volumes are \$12.95 each, and Volume VI and VII are \$13.95 each. Order while available from:

Allen Koenigsberg
650 Ocean Avenue
Brooklyn, N.Y. 11226



Wendell Moore
R.R. 1, Box 474H
Sedona, Az. 86336

RECORDS WANTED

Want: 78 rpm records of classical pianists. Also pre-1950 *Etude & Musician* Magazines, recital programs, photos. Please describe and price. **The Classical Pianist**, P. O. Box 378, Mundelein, IL 60060 (VI-9)

Spike Jones 78's, especially "Old MacDonald's Farm." A good cassette or reel-to-reel tape recording of that record would be fine. M. Potash, 375 Linwood Ave., Newton, MA 02160. Or (617) 965-1126

PRINTED ITEMS FOR SALE

Send for your Catalog of **Phonograph, Jukebox, and Player Piano Publications** to: AMR, P. O. Box 3194, Seattle, WA 98114. (VI-7)

To add to the enjoyment of our hobby, why not try a subscription to **The City of London Phonograph and Gramophone Society**? We despatch our magazine, *The Hillandale News*, by airmail for \$10. per year, \$8.00 via seaimail. Subscriptions should be sent to B. A. Williamson, 157 Childwall Valley Rd., Liverpool, England LI6 1LA. Payment should be made to C.L.P.G.S.

Why not subscribe to the journal from "Down Under?" *The Phonographic News*. It is \$10.50 for 6 issues seaimail. Also, Diamond Disc Instruction Manual Reprint, \$2.60. Other items available. Write to the **Phonograph Society of South Australia**, P. O. Box 253, Prospect 5082, Australia.

Edison Blue Amberol Recordings, 1912-1914 by Ron Dethlefsen is selling out quickly. If you have not already ordered your copy (\$20.95), please do so as soon as possible, as there will be a price increase in early 1981. **APM**

PRINTED ITEMS FOR SALE

Talking Machine Review International: A bi-monthly magazine for all interested in cylinder or disc phonographs; the artists on the cylinders and discs; repairs; and all the many facets of recording. Annual subscription is \$14.00 or \$22.00 by air. Write for free sample copy if genuinely interested. We have an expanding list of reprints of old catalogs, posters, and books. **Talking Machine Review**, 19 Glendale Rd., Bournemouth, England BH6 4JA. (TF)

ZONOPHONE ENTHUSIASTS! Send long SASE for copy of the *New Zon-o-phone Newsletter*. Box 955, Ashtabula, OH 44004. (VI-7)

RECORD FINDER NEWS! Don't miss another issue. Subscription: \$10.00, Sample, \$1.00. *Record Finder*, 15394 Warwick Blvd., Newport News, VA 23602. (VI-9)

Collectors' **CHRISTMAS CARDS** for 1980. Send stamp for sample. **New Amberola Phonograph Co.**, 37 Caledonia Street, St. Johnsbury, VT. 05819.

NOSTALGIAWORLD is *must* reading for the collector of records, movie memorabilia, personality and nostalgia collectibles. Send \$1.00 for a sample "Convince-Me" issue. NW-Convince Me, Box 231, N. Haven, CT. 06473.

PRINTED ITEMS WANTED

Old phonograph and record catalogs bought, sold, and traded. Please write to Tim Brooks, 1940M 80th Street, Jackson Heights, N.Y. 11370

Victor and Victrola Books of the Opera. Any Edition and Supplements. Please quote price and cond. Kelley Alig, 602 N. 6th, Fairview, OK 73737. (VI-10)

ITEMS FOR TRADE

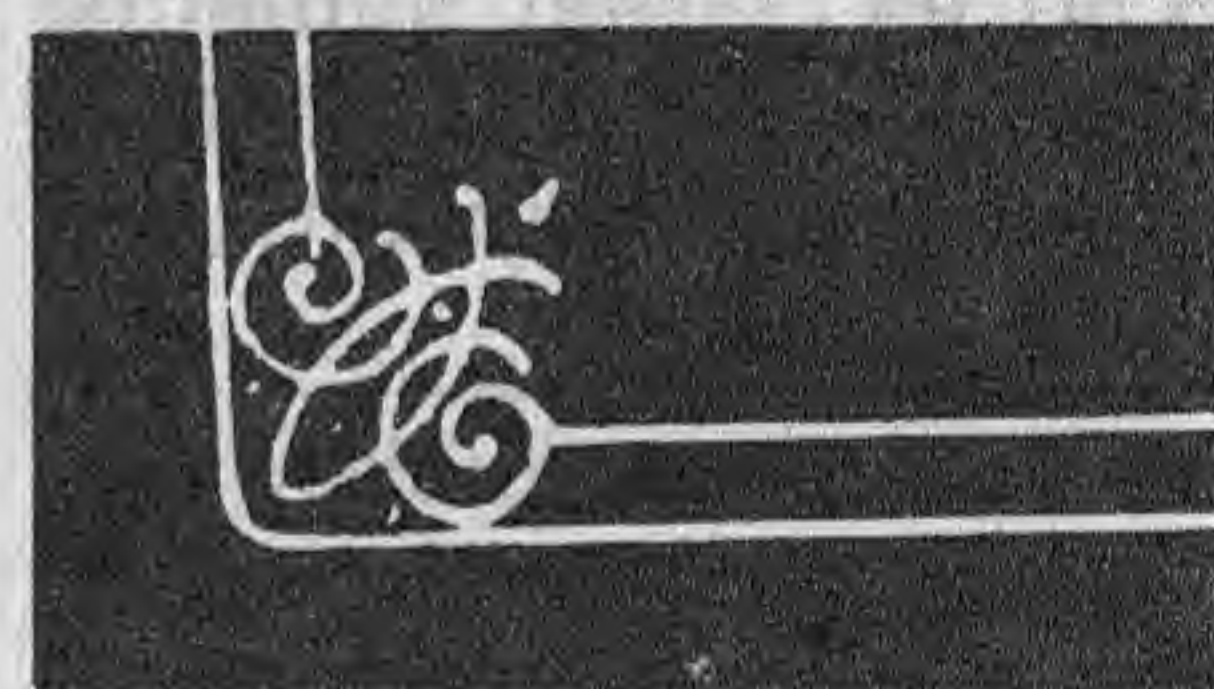
Will sell or trade original copy of CWN Handbook of the Phonograph published by Edison in 1901. (212) 941-6835.

Polyphon 1492; Columbia AT Graphophone with horn; Grand Busy Bee with horn; 3 Edison Standards with horns; 3 Edison Homes with horns, all excellent condition. Want Victor V, D, E, M. Make me a reasonable offer. Leuty's, US 50 East, Salem, IL 62881.

The Duplex Phonograph 1907 twin horns, excellent condition. I am interested in Victor VI wood horn, Edison Opera, also Concert, original watches, gold, repeaters. Belmar Trading Post, Box 23, Belmar, NJ 07719.

Have Victor Record #35718, Warren G. Harding. Trade for good Concert cylinder or Talkophone, Zonophone parts. Steven Hobbs, 1116 W. Morgan, Kokomo, IN 46901.

MISCELLANEOUS FOR SALE



Edison Standard bed-plate border decal - \$5.50 ea. ppd. (see detail). Also have cast iron Victor IV back mount arm, machine work complete and ready for you to finish, new stock. \$40.00, you pay the shipping, wt. 3 lbs. Decal for the Victor bracket, \$6.00 ppd. Robert Tribe, 1084 N. 400 East, Centerville, UT 84014. (VI-7)

5" mandrels for Pathe and Edison. Also beautiful 14" aluminum horns for Columbia. Write for latest list. Jean-Paul Agnard, Temara-Plage, Rabat, Morocco.

MISCELLANEOUS FOR SALE

Needle boxes, brochures, personality records for sale-trade. **WANT:** Bell Tainter, coin-operated, early Electric phonographs, parts; all advertising items. Jerry Madsen, 4624 W. Woodland Rd., Edina. MN 55424. (VI-9)

Sheet Music Bought and Sold. Stamp, please. McCall, 50 Grove, New York, NY 10014. (VII-3)

Wurlitzer 78 rpm jukebox parts. Send \$2.00 for illustrated catalog. Refundable with first order over \$20.00. *The Classic Jukebox Co.*, P.O. Box 1296, Reseda, CA 91335. (VI-8)

Old-timey postcards of musical nature. Heavy stock. 15 for \$4.95, satis. guar. *Pelican Bunny*, 2601 Glenwood Road, Brooklyn, N.Y. 11210.

Hand-printed linoleum-cut prints (to enhance your phonograph room!). Limited number, signed on rice paper, approx. 9" x 12", \$7.50 ea. On plain paper, 8-1/2" x 11", \$5.50 ea. Great subjects! Garry Wetstein, 200 Baldwin Rd., B-29, Parsippany, NJ 07054.

White or black rubber tubing for Victor Exhibition reproducers, 40¢ per foot, plus \$3.00 shipping. Ronald Sitko, Parkwood Village, Apt. 62, RD 1, Clifton Park, NY 12065.

Needles, Swiss steel loud tone. Packaged in 2500 bulk lots by weight, 25 paper envelopes supplied. \$25.00 per 2500, \$90.00 for 10,000. SASE gets free sample. David W. Gulliksen, 290 Allyndale Dr., Stratford, CT 06497. (VI-8)

Edison "O" and "S" reproducers for sale, or will trade toward mahogany Victor VI horn. Also selling fifty 2-minute cylinders. Carl Ratner 299 West 12th St., New York, NY 10014. Or (212) 929-1232.

MISCELLANEOUS WANTED

Need info on old typewriters? Send SASE to Don Sutherland 28 Smith Terrace, Staten Island, N.Y. 10304. Will buy or trade.

Want to buy old cameras and Daguerreotypes, stereo cards, etc., Send \$1 for my illustrated sales list. Mark Koenigsberg, 292 Main St., Unit J, Madison, N.J. 07940. (201) 966-1009.

Wanted: Slot Machine, Regina Music Box, Coin-operated machines. *Machines*, P.O. Box 59026, Chicago, Ill. 60659. Tel (312) 262-7836. (VII-1)

I would like to correspond with other Iowa collectors of Edison disc records and players. John V. McMillin, 908 Maplewood Lane, Iowa City, Iowa 52240.

Wanted: persons in Ontario, Michigan, or Ohio who can repair cylinder or disc machines or mechanical organettes. Please contact Lloyd Padley, Apt. 115, 280 Park St. W., Windsor, Ont., Canada N9A 5T8.

Want: Edison records, 14" Pathes, Floriated horns, grill for Victor 10-50. Tom Grattelo, 2818 Central, Alameda, CA 94501. (VII-1)

PHONOGRAPH SHOPS

The Antique Phonograph Shop carries all makes of phonographs, repairs, parts, cylinders, and disc records & accessories. Located conveniently on Long Island in New York, just 1.5 miles east of Cross Island Parkway, exit 27E. Shop hours are: Wed's 10:30 - 5:30, Thurs. & Fri. 11 am - 8 pm, and Sat. 10:30 - 5:30; also by app't. Dennis Valente, **Antique Phonograph Shop**, 320 Jericho Tpke., Floral Park, NY 11001. Or 516-775-8605. Give us a call! (VI-9)

PHONOGRAPH SHOPS

OLD SOUND! A Museum of Antique Phonographs and recording Technology on Cape Cod. Beautiful displays, plus shop for machines, sheet music, records, services, etc. Also available for professional lecturing service and entertainment. *Old Sound*, Rt. 134 near 6A, East Dennis, Mass. 02641. Or 617-385-8795. (VI-9)

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**DEALERS IN VINTAGE
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AN HONEST TO GOSH 1926 MUSIC STORE! Plus a few more items covering everything from Edison to Elvis. Vintage phonographs, Victor, Edison, Columbia, Brunswick, & other floor and table models. We carry needles, dusters, and books, discographies and thousands of 78's, cylinders, and our prices are 1926 style. Sheet music band chart, and o-p LP's. Put your Wants on a 3 x 5 card for our files and we'll try to help. Visit us in December and get 20% off on Diamond Discs, LP's, 45's and 78's. Try the **Olde Tyme Music Scene** in Boonton, located at 915 Main St., That's New Jersey, folks. Tel 201-335-5040. Closed Mon. & Tue. (VI-6)

SERVICES

Experienced machinist with home shop will repair any reproducer; machines professionally cleaned and repaired. Will buy any reproducer parts. **Randle Pomeroy**, 54 - 12th St., Providence, R.I. 02906. Or 401-272-5560 after 6 pm. (VI-8)

It pays to advertise in APM!